Fig. 6 is one of a series taken from the apartment called the Saloon of Rosettes in the ancient Castle of Coburg. These ornaments, which are of the fourteenth century, have been removed and replaced by others—new, but in design exactly like the earlier ones.

Fig. 7 is a fragment of beautiful pierced foliage from the oratory of Count Eberhard, of Wurtemburg, in the ancient church of St. Armand at Urach, before he removed to Stuttgardt in consequence of the treaty of Munsingen. It is of the finest oak, and one of the most beautiful relics of these times. This throne-like oratory was constructed by order of Count Eberhard four years after his return from Palestine, in 1472.

Fig. 8 is a fragment of a stone gallery in the monastic church of Blaubeuern. It is in the German-Gothic style, and accompanies fragments from the celebrated tomb of St. Sebald, after a drawing by Veit Voss, in the possession of the author, which serves to illustrate the character of this celebrated artist, and to shew his participation in the execution of St. Sebald's sepulchre.

The ornaments represented by figs. 9 and 10, are copied exactly from a kind of gallery, in the house of Herr Welbinger, member of the town council of Nuremberg.

Figs. 11 and 12 are the ornaments of a balcony in front of the house of Herr Geiserl, at Nuremberg. Although it is not in the plan of the work to admit designs subsequent to 1520—because since that time the relics are by no means comparable to those of a date antecedent—yet it had been impossible to have excepted the works of Albert Durer, by whose hand these designs have been shewn to be executed.

It is a common observation, that adversity is the foster-mother of excellence; and the proverb is most strikingly exemplified in the life of an artist, when a prolonged struggle against opponent circumstances tends only to support the natural powers of genius with an energy of mind which rises superior to misfortune. To the list of the illustrious men who have achieved eminence in spite of difficulties may be added the name of Carl Heideloff. He was born at Stuttgardt, on the 2nd of February, 1789, being descended from an ancient German family, the members of which quitted, in 1714, the kingdom of Hanover, and settled in England. His father, Victor Heideloff, who was educated as an artist in the same institution which reckoned among its pupils Schiller, Cuvier, and other eminent men, succeeded, on his return from making the tour of France and Italy, to a professorship of painting in the same city. The subject of our notice became a student of this celebrated school, and remained so until its deplored dissolution. In addition to the valuable precepts of his father, he enjoyed also the instruction of Atzel Thouret, the architect—the sculptor Scheffauer—the celebrated Dannecker—the engraver Gotthard Muller—of Alois Keim—and the painter Von Seele.

But Heideloff was naturally gifted with a deep love of mediæval art, which, being fostered by the study of history and archæology, was cherished by him in direct opposition to prevailing tastes;—he thus acquired a strong aversion to the styles of his masters, who, for the most part, eschewed all patriotic allusion—glorifying in their works the character of other nations. All his efforts were exerted with a view to contribute to the honour of the genuine art of his own country; and he was sustained by the hope of raising it to consideration, even at a time when German mediæval art was utterly neglected, and even ridiculed. Enthusiastic in the prosecution of his views, the young architect began his career by frequenting, much against the will of his parents, the ancient churches, monasteries, and abbeys of Old Wurtemburg—a country rich in relics of this kind—and visited successively all that had so long been left unexplored. The results of these expeditions were a series of drawings, of a style perfectly new in the ateliers of his masters. When Germany was convulsed by the wars of the French Revolution, the arts of that country necessarily suffered, and continued to be cultivated only by those who were so fortunate as to secure to themselves an unmolested retreat. Heideloff was at this time busied in collecting all kinds of old pictures, wood-cuts, carvings, and antiquities, which were then held in little estimation. He thus became possessed of specimens of German art which fully described the chivalrous and religious feeling of the middle ages, and, at the same time, acquired a store of information which qualified him to take a distinguished part in the efforts of those who had resolved upon the restoration of German art; and it has long been acknowledged that Heideloff is one of the most famous champions in the cause of the rights of ancient German art. His exertions have won for him the illustrious title of restorer of the art of his country; and the many sacred edifices which have been confided to him for restoration proclaim the honour of the man who has thus raised himself to distinction as the vindicator of the early art of Germany, which had been trampled upon by foreign invaders, and repudiated by a native fashion which prevails in art as in all else. In accordance with the usual routine, he visited Rome and Paris; but nothing that he saw at either place could in anywise shake his resolution of devoting himself to the style which he had embraced with such fervour. Dannecker spoke of him in such terms, that his father despaired of ever seeing his son acquire even the name of an artist. But calamity is sometimes the first step to prosperity; and so it was in the case of Heideloff, for his father having suffered injury to his eyesight, insomuch as to incapacitate him from the exercise of his profession, he relinquished to his son and to Herr Keim his appointment as decorator of the royal theatre of Stuttgardt. And now it was that an opportunity was presented of shewing talent of a kind very different from that assigned to him by Dannecker. This branch of the profession requiring a perfect knowledge of history and antiquity, the young artist entered upon a field which had been lying fallow for centuries; but, with the invaluable stores of which he had made himself perfectly acquainted, on that never before were the dramas of Schiller, Goethe, and other celebrated authors brought forward with such effect. Heideloff, in addition to the reputation which this employment procured for him, had also opportunities of displaying his superior powers on the occasion of the many festivals at which Frederick I., King of Wurtemburg, entertained his numerous illustrious guests. In grand ideal composition he was inexhaustible—each successive essay declared his deep learning in matters of German antiquity, and for the execution of these designs he was amply provided with all necessary means. Although abundantly occupied in this way, he was nevertheless not diverted from frequently visiting the ancient architectural monuments of his country; and he indulged the more in these wanderings as they enabled him to enforce upon the avaricious and ignorant desecrators of sacred remains, a due respect for the beautiful of past ages, and to rescue from destruction many valuable relics which are now regarded as among the most precious in the country. But by such efforts he raised against himself a host of enemies—the most influential of whom, Dannecker, on the death of his blind parent, deprived him of his occupation and means of existence—a barbarous injustice which Heideloff endured with equanimity and forbearance; and, utterly heedless of all that was said and done against him, he sought the best opportunities of again raising the spirit of German architecture, and at the same time of basing its theory on a solid foundation. But his native land was not fitted for his purpose—of this he was at length convinced—the spirit of the Hohenstaufen had departed, or existed only in the records of the past; and —so persecuted, ridiculed, and deprived of all succour—he quitted his native land, shook the dust from his feet on its boundaries, and proceeded to Wiesbaden to consult his friend the architect Zais; and went thence to Mayence, for the purpose of studying the interesting works of art and architectural monuments of that place. This was in the year 1814, when the then reigning Duke Ernest of Saxe Coburg came to Mayence, as commander of the 8th Corps of the Grand Army. This great patron of art, on his visit to the cathedral, met Heideloff there in the act of drawing portions of the edifice; and, having at once seen the powers of the artist, he requested his portfolio for a few days for inspection, the result of which was an invitation to Heideloff to settle at Coburg; the prince, at the same time, expressing a wish to have about him an artist who had turned his attention to the neglected styles of early German Art. Great as was the joy of Heideloff, it was less on his own account than on that of his beloved art; thus was he urged onward in his studies with increased energy. It was not until the year 1816 that he could avail himself of his new appointment, as his engagement with his friend Zais did not expire until that time. This delay was the more disagreeable to the duke, as the erection of his summer residence, Rosenau, had been commenced, and now waited only for the skill and knowledge of the architect whom the duke had selected for its completion. Heideloff remained five years in the service of the duke, yielding at the end of that period his appointment to a French architect of the name of Regnier, who had succeeded in introducing the French style of architecture in opposition to that of Germany. Heideloff, therefore, quitted Coburg in 1821, and proceeded to Nuremberg, which abounds with splendid monuments of mediæval art. He there established a private institution for the cultivation of ancient German Gothic architecture; but his endeavours were not favourably met, either in the capital or in the city in which he had settled, until after the accession of Louis I. to the Bavarian throne, when a glorious era of old German art commenced, not only in Bavaria but throughout all Germany. Such a prince could not consign to neglect such an artist; his first act of patronage was the appointment of Heideloff as curator and restorer of the ancient monuments of the city of Nuremberg; and the enthusiastic zeal with which he discharged the duties of this office fully justified the confidence of the king. He was indefatigable in exploring the most interesting historical facts and data referring at all to the erection of the monuments, and published the results of his researches in a work entitled "Alt Deutsches Musterbuch oder die Baudenkmale Nurnbergs" (Old German Model-book: or, the Architectural Monuments of Nuremberg), of which Campe, at Nuremberg, was the publisher. With characteristic ardour he entered upon the task of restoring relics, in which he displayed such skill and accuracy of style that the restored portions cannot be distinguished from the ancient works; on which account the restoration of Bamberg Cathedral was intrusted to him, as also that of the ancient Imperial Castle of Nuremberg. The former work he conducted for three years; but at the end of that time he was supplanted by architects of higher pretensions, who terminated the work in a manner to display their utter ignorance of the proper style of the structure. Notwithstanding the many difficulties with which he had to contend, Heideloff persevered in the exaltation of that style of architecture to which he had so early devoted himself; and it was some gratification to him to see that already, of the numerous rulers of Germany, many acknowledged German art; for among the promoters of his views were—the King of Bavaria, the late Duke Ernest of Saxe Coburg, the Duke of Saxe Coburg, the Duke of Saxe Meiningen, the King of Wurtemburg, and Count William of Wurtemburg. Of his public buildings, either as restorations or wholly constructed by him, may be mentioned:—the Castle of Reinhardsbrunn, in Saxony; the Castle of Hohenlandsberg, in the same kingdom; and also a church at Sonnenburg. He has produced drawings for many projected edifices, in which his superior talent is sufficiently manifest. One of these, his design for the Church of St. Nicholas, at Hamburg, is of extraordinary power; as also is another for the Roman Catholic Church at Leipzig, which is to be executed by him. With these may be mentioned his drawings for the erection of a palace at Cintra, for the King of Portugal. Of his restorations, those in Wurtemburg are the most remarkable:—as the Church of the Holy Rood, at Rottweil, in the Black Forest; a portion of the Cathedral of Stuttgardt; and several other churches—those of Schöneich, Mergelstetten, Heidenheim; the beautiful and highly picturesque Rock Castle of Lichtenstein, a perfect example of the old German. At Nuremberg he has restored the Churches of St. Sebald, St. Laurence, St. Giles, the Holy Spirit, the Holy Virgin; and many restorations of private residences—for Nuremberg is celebrated for the number which it contains of houses of this style of architecture.

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